



THE BOSTON CAMERATA

Sunday, December 4 at 7 p.m.

Monday, December 5 at 8 p.m.



*Friends of
Music at
Dumbarton
Oaks*

THE BOSTON CAMERATA
Anne Azéma, Artistic Director

THE SACRED BRIDGE:
JEWS, CHRISTIANS, AND MUSLIMS IN MEDIEVAL EUROPE

Anne Azéma, *voice* | Joel Cohen, *Director of this program, baritone, and lauta*
Michael Collver, *countertenor and cornetto* | Jesse Lepkoff, *flute and recorder* | Carol Lewis, *vielle*

ASSISTED BY SHARQ ARABIC MUSIC ENSEMBLE

Ziya Tabassian, *percussion* | Boujemaa Razgui, *percussion, ney, and voice* | Mehmet Sanlikol, *voice and oud*

I. SONGS OF EXILE

BORAY AD ANA / CRIADOR HASTA CUANDO

Anonymous (Sephardic, Jerusalem)

AL NAHAROT BAVEL (PSALM 137)

Anonymous (Sephardic, Jerusalem)

II. THE SACRED BRIDGE

IN EXITU ISRAEL / B'TSET YISRAEL (PSALM 114, LATIN AND HEBREW VERSIONS)

Anonymous (Gregorian, Ashkenazic)

MI AL HAR HOREB (EULOGY OF MOSES)

Obadiah the Proselyte (12th century)

III. MINORITY MINSTRELS IN THE CHRISTIAN MIDDLE AGES

PAR GRANT FRANCHISE

Mathieu le Juif (13th century)

WA HEB'UF

Sueskint von Trimberg (13th century); melody by Der Wilde Alexander (13th century)

A POET'S LIFE (TRANSLATED FROM THE HEBREW)

Isaac Gorni (13th century)

IV. JEWISH FOLKSONGS OF THE MEDITERRANEAN

YO HANINO, TU HANINA

Anonymous (Morocco)

MORENA ME LLAMAN

Anonymous (Morocco)

LA ROSA ENFLORESCE
Anonymous (Balkans)

EFTACH SEPHATAI BERINAH (CIRCUMCISION)
Carpentras (18th century)

☪ INTERMISSION ☪

V. SONGS OF MYSTICAL SPAIN

PIYYUT “SHAHAR ABAQESHKHA”

Text: Salomon Ibn Gabirol (1020–1070), music: Arabo-Andalusian, traditional

VIRGEN MADRE GLORIOSA
Alfonso el Sabio (1221–1284), King of Castille

FROM THE KORAN, III, 17

KADDISH (INSTRUMENTAL) WITH MADRE DE DIOS, ORA POR NOS
Kaddish by Anonymous (Sephardic), *Madre de Dios* by Alfonso el Sabio

DES OGE MAS QUER EU TROBAR
Alfonso el Sabio (instrumental)

EN CIUDAD NOBLE Y ENCINA
Anonymous (Morocco; instrumental)

TODO LOGAR MUI BEN
Alfonso el Sabio (instrumental)

TAOUCHIA (FROM NOUBA GRIBT LAHCINE)
Arabo-Andalusian, traditional (instrumental)

A SANTA MARIA DADAS (CANTIGA 140)
Alfonso el Sabio

SANAA “ALLAH HOO YALAMO”
Arabo-Andalusian, traditional

PIYYUT “YONAH TAMMA”
Arabo-Andalusian, traditional

MUIT E BENAVENTURADO
Alfonso el Sabio (instrumental)

PIYYUT “SHAHAR ABAQESHKHA”
Text: Salomon Ibn Gabirol (1020–1070), music: Arabo-Andalusian, traditional

Much of the music you are about to hear was produced by religious minorities within Christian Europe. Some of these songs come from especially sad and cruel places—the ghettos of the North. Yet Jews, Muslims, and Christians, though separated and in frequent conflict, were in many ways, both large and small, dependent on each other. Our program will attempt to trace some of those ways through the music and poetry of pre-Enlightenment times.

I. SONGS OF EXILE

Boray ad ana / Criador hasta cuando

“Creator, why have you imprisoned your Dove? Why have you put her in chains? She is alone, without her children, crying
Father, Father, Father . . .”

Al naharot bavel (Psalm 137)

“By the rivers of Babylon, There we sat down, yea, we wept,
When we remembered Zion. Upon the willows in the midst
thereof we hanged up our harps. For there they that led us
captive asked of us words of song, and our tormentors asked
of us mirth: ‘Sing us one of the songs of Zion.’ How shall we
sing the Lord’s song in a foreign land?”

II. THE SACRED BRIDGE

The synagogue gave to the early Christian church some of its ancient melodies. For example, the recitation formula of the psalm B’tset Yisrael (“When Israel went forth out of Egypt”) survives in the Gregorian chant repertoire as the *tonus peregrinus*.

In exitu Israel / B’tset Yisrael

(Psalm 114, Latin and Hebrew versions)

“When Israel came forth out of Egypt
The house of Jacob from a people of strange language;
Judah became his sanctuary, Israel his dominion . . .”

It is thanks to a Christian that we have the oldest surviving example of transcribed Jewish music, the beautiful *Eulogy of Moses*. It was composed by Giovanni, a monk who, in converting to Judaism, took the name Obadiah. Since he was a child of the Mediterranean world—Sicily, then Egypt—the Camerata has imagined accompaniments of near-Eastern kind to this sketchily notated melody.

Mi al har boreb (Eulogy of Moses)

“Who other than Moses stood on Mt. Horeb? Who other than Moses led my flock in the desert, bringing them forth water? To the heavens he came to God. Know, my people, ‘That your light has come. The Glory has shone upon you.’”

III. MINORITY MINSTRELS IN THE CHRISTIAN MIDDLE AGES

Jewish minstrels were apparently not uncommon during the Middle Ages, though only a few have left traces of their activities. Two songs are attributed in French manuscripts to a mysterious “**Matthew the Jew**.” The conventions of courtly love—an adoring *trouvère* and his distant, cruel Lady—are deepened and darkened in *Par grant franchise*. Here, the poet’s wounds are real, his parting envoi nearly a curse.

Par grant franchise

“I must sing to you, unfaithful lady who torments me. False lovers make true love perish; I have served you faithfully, yet you mock me. Why have you thus betrayed me? For your love I have forsaken my Law, my God. May God make your face so wrinkled and old that all will hate you, save me!”

The minnesinger **Sueskint** suffered from his break with the Jewish community. In *Wa heb’uf*, he vows to forsake courtly life and to return to the Jewish fold.

Wa heb’uf

“What sorrow is now thrust upon me, now that my noble patron is gone. Now I must flee the court, let my hair and beard grow long. I shall live in the old Jewry, with a long coat and hat. Slow shall be my walk, and sad my song.”

The extraordinary, tragicomic, autobiographical, thirteenth-century *A Poet’s Life* of Yitzhak Gorni (written originally in Hebrew) bears unruly witness to what it felt like back then to be an outsider.

IV. JEWISH FOLKSONGS OF THE MEDITERRANEAN

If the Jewish musicians considered themselves different, their ways of being were nonetheless informed by the majority cultures in which they evolved. The Judaeo-Spanish melodies featured in this program were collected only a few years ago in Morocco and the Balkans, where remnants of the Jewish community exiled from Spain in the fifteenth century clung tenaciously to their Spanish heritage. The last remnants of the once-flourishing Jewish community in Sarajevo were evacuated only recently, during the civil war in the former Yugoslavia.

Yo hanino, tu hanina

“I am Hanino, you are Hanina, these shall be our names, and the children born to us, Aman will be like the moon and the sun, Derman, like the moon and the sun...”

Morena me llaman

“They call me the dark one, but I was born fair; I lost my color from travelling so much. Clad in green and scarlet, the betrothed girl speaks thus to her beloved. A ladder of gold and ivory was made for them to climb. . . . The king’s son calls me the dark one, and if he summons me, I shall go.”

La rosa enflorace

“The rose blooms in the month of May, and my heart saddens with the pains of love. The nightingale sings and sighs. . . . Come quickly, O thou my soul, or else I shall die.”

Eftach sephatai berinah (Circumcision)

“I open my lips with happiness. We shall sing tomorrow at dinner. I will praise God Highest on the tambourin and the violin . . . May the child being circumcised today become a wise man; may the exiles and the wanderers be returned; may the redeemer of Zion come!”

V. SONGS OF MYSTICAL SPAIN

The program's second half is devoted to the music of medieval Spain, an exceptional corner of Europe in which, for many centuries, Islamic, Christian, and Jewish traditions and practices coexisted and interacted in extraordinary ways. The program juxtaposes ancient songs and prayers of these three religious traditions with an eye toward their points of confluence and similarity. The scale patterns, the melodic profiles (sometimes, even, the identical melodies), and the spiritual intensity of these repertoires enable them to be heard together harmoniously, just as Jews, Christians, and Muslims managed to exist together for many centuries in the Iberian peninsula. From diversity came harmony and wholeness, as they will come again someday on our troubled planet, when the nations finally cease so furiously to rage.

Piyyut "Shabar Abaqeshkha"

"At the dawn I address my prayer to my Rock and my Redeemer. I expose to you my prayers of morning and evening. Before your supreme grandeur I stand, trembling. Creator, lighten my shadows, hear my song!"

Virgen madre gloriosa

"Virgin Mary, full of Glory, Sainted wife and daughter of God, who can glorify you, you who are the dawn? You are the dawn of sinners, darkened by their sins but given light through your grace."

From The Koran, III, 17

"The Lord looks on His servants, who say, 'Lord, we believe, pardon Thou our sins and keep us from the torment of the fire,' the patient, the truthful, the devout, and those who ask for pardon at the dawn."

Madre de Dios, ora por nos

"Mother of God, pray for us on this day of judgement, when the trumpets shall sound and the dead shall be raised."

A Santa Maria dadas (Cantiga 140)

“To Saint Mary, let there be given the highest praise. Let us praise her moderation, her merit and her worth, her good sense and her wisdom, more than a hundred thousand times.

To Saint Mary, let there be given the highest praise. Let us praise her nobility, her honour, her rank, her mercy, her honesty, and her most precious virtues. To Saint Mary, let there be given the highest praise. Let us praise her loyalty, the comfort she provides and her kindness, her presence and her truth, in well-sung praises. To Saint Mary, let there be given the highest praise. Let us praise her judgement, her advice and her courtesy, her qualities, her distinction, and her well-born grace. To Saint Mary, let there be given the highest praise.”

Sanaa “Allah hoo Yalamo”

“God alone knows how much my soul is consumed with love for you, but I reassure it. For a gaze cast upon you, O my quest, O my hope, has a greater price for me than the world and all it contains.”

Piyyut “Yonah tamma”

“Perfect dove, daughter of the King, I have heard your voice. The day when your deeds shall be better, I shall hasten your redemption.”

Piyyut “Shabar Abaqeshkha”

“At the dawn I address my prayer to my Rock and my Redeemer. I expose to you my prayers of morning and evening. Before your supreme grandeur I stand, trembling. Creator, lighten my shadows, hear my song!”

Recently acclaimed as “world class” by the New York Times and widely considered to be America’s foremost early music ensemble, the **Boston Camerata** was founded in 1954, and until 1974 was associated with the Boston Museum of Fine Arts. While based in Boston and performing the majority of its concerts in the Boston area, the Camerata began touring overseas in 1974, and has been heard in more than half a dozen countries. In the United States, the ensemble has performed at the Tanglewood Festival, New York’s Lincoln Center, The Brooklyn Academy of Music, and the Smithsonian Institution in Washington, D.C.

The Boston Camerata’s numerous recordings appear on the Erato, Harmonia Mundi, Nonesuch, Telefunken, and Warner Classics labels. Its recording of Shaker spirituals and chants, *Simple Gifts*, topped the national Billboard magazine classical charts in 1995 and 1996. The Camerata’s most recent original recording, *A Mediterranean Christmas* (Warner Classics) became an international bestseller in 2005, and the historic 1989 recording of the Tristan and Iseult legend, a recipient of the coveted Grand Prix du Disque, was re-released in 2008. A co-ordinated series of Americana re-releases by the Camerata also appeared on Warner Classics in early 2009. Camerata’s first DVD, *A Symphony of Psalms*, directed by Anne Azéma, was released in 2010.

The Boston Camerata is frequently invited to participate in educational projects. An annual summer workshop in medieval song was produced in Coaraze, France, from 1996 to 2005. In 2007, Camerata was in residency at the University of Tennessee for a semester under the auspices of the university’s Marco Institute of Medieval and Renaissance Studies—its most extensive and ambitious educational project to date. In 2009 the Boston Camerata participated in the first international Camerata Mediterranea colloquium at Saint Guilhem le Désert, France.

The Boston Camerata has appeared in many countries: in 2011 alone, the Boston Camerata performed in Paris, Reims, Strasbourg, and Roubaix, France; in Turku and Helsinki, Finland; in Groningen, Netherlands; Ludwigshafen, Germany; and Bruges, Belgium. Cumulatively, these performances attracted total audiences of approximately 12,000, including two summer festival concerts in Paris that were the largest ever in the Camerata’s performance history—a combined total of 2,600 people. For more information on The Boston Camerata, please visit www.bostoncamerata.org

As Artistic Director of The Boston Camerata, French-born vocalist **Anne Azéma** is both a performer in and creator of the group’s programs. Named to her position in the fall of 2008, Ms. Azéma researches and edits the repertoire, frequently transcribing the material from original sources. Ms. Azéma also directs the Europe-based Ensemble Aziman and is the co-founder of the Camerata Mediterranea, devoted to the performance of early music repertoires from the Mediterranean basin. In September 2010, she was honored by the government of France as a Chevalier of the Order of Arts and Letters, a principal distinction of the French Republic. Ms. Azéma has appeared as a soloist with numerous ensembles, performing both early and contemporary scores. Recent festival invitations as a soloist, recitalist, or director include Amsterdam, Seville, Versailles, Jerusalem, Berlin, Tanglewood, Tokyo, and many more. Ms. Azéma’s current discography numbers more than thirty-five recordings as soloist, recitalist, or director. Among her teaching activities are master classes, seminars, and residencies at conservatories and universities in France, Holland, Mexico, and

the United States. In the company of philologist and Professor Emeritus Pierre Bec, and colleagues Joel Cohen and Shira Kammen, she co-directed a course in medieval monody at Coaraze, France (1997–2006). Anne Azéma will occupy the Robert M. Trotter Distinguished Visiting Professor chair at the University of Oregon, Eugene, in the spring of 2012.

Joel Cohen is an authority in the field of medieval, Renaissance, and early American musical performance. Mr. Cohen studied composition at Harvard University, and following graduation spent two years in Paris as a student of Nadia Boulanger. He has taught and lectured at Harvard, Yale, Brandeis, and Amherst. He has conducted seminars and workshops abroad at the Schola Cantorum in Basel and at the Royal Opera of Brussels, as well as at institutions in Spain, Singapore, and Japan. Mr. Cohen has been awarded the Georges Longy Achievement Award and the Howard Mayer Brown Award for lifetime achievement in early music. He is an Chevalier of the Order of Arts and Letters of the French Republic. His music and dance collaboration with Finnish choreographer Tero Saarinen, *Borrowed Light*, based on original Shaker songs, has toured the globe extensively since its première in Le Havre, France in 2002. Cohen also co-founded the Camerata Mediterranea in 1990. The Camerata Mediteranea's recording of medieval *cantigas* from the court of Alfonso el Sabio won the Edison Prize in 2000.

A 1975 graduate of the San Diego State University, **Michael Collver** subsequently studied music at Switzerland's Schola Cantorum in Basel with specialization in early vocal techniques and cornetto. Mr. Collver is a founding member of Project Ars Nova, with which he has performed extensively in Europe and in the United States, and which has released six CDs under the New Albion and Telarc International labels. His professional performances have included solo work with Ensemble Sequentia of Cologne, the Empire Brass Quintet, Tafelmusik, and Boston Baroque, as well as with the Boston Camerata. He has recorded with Telarc International, Erato, Deutsche EMI, and Harmonia Mundi. As an oratorio soloist he has performed with Aston Magna and the Los Angeles Philharmonic.

Jesse Lepkoff holds a degree in early music performance from the New England Conservatory. He received his graduate education at the Royal Conservatory in Holland with flutist Wilbert Hazelzet. His performances include appearances with the Smithsonian Chambers Players, the Musicians of Swanne Alley, and as a soloist with the National Symphony under the direction of Christopher Hogwood. He is a current member of the Arcadia Players. He has toured with the Boston Camerata in the United States, Europe, Israel, and the Far East, and has recorded for American and European radio, as well as for the Erato, Fleur de Son, and Nonesuch labels. He has given lecture concerts at the Smithsonian, New England Conservatory, and Louisiana University.

Carol Lewis has performed most recently in the *St. Matthew Passion* with the Portland (ME) Symphony Orchestra and the *St. John Passion* with the Providence Singers. Ms. Lewis is most frequently heard as an ensemble musician, having performed with the internationally acclaimed ensemble Hespèrion at the Berkeley Early Music Festival. She has toured and recorded extensively with Hespèrion and with the Boston Camerata. Ms. Lewis has recorded on EMI, Lyricord, Harmonia Mundi, Nonesuch, Erato, and Koch International, and is a co-founder of the Society for Historically Informed Performance.

Having begun playing the tombak—a Persian percussion instrument—at age 11, **Ziya Tabassian** subsequently completed a bachelor's degree in percussion interpretation at the Université de Montréal and returned to his native Iran for tombak training under the master M. Bahman Rajabi. In 2003 Mr. Tabassian completed a residency at the Banff Centre for the arts, focusing on contemporary Persian percussion music. He plays in several early, contemporary, and world music ensembles and is a co-founder of and musician in two ensembles: Constantinople, which specializes in medieval and Renaissance music, and Duo Prémices, which features a soprano soloist and percussion. Mr. Tabassian has performed in Canada, Mexico, Germany, the United States, Greece, and Tunisia. He has recorded CDs with his brother Kiya Tabassian and with Constantinople on the ATMA label, and recorded with the Kronos Quartet on the Ambiances Magnétiques label. He also recorded his solo CD *Tombak* on the latter label.

A native of Marrakesh, **Boujemaa Razgui** plays a variety of instruments including ney, kamaja, and percussion, and also sings. He performs all Arabic music styles, including those native to Andalusia and North Africa, as well as Oriental and folk music. Mr. Razgui has performed frequently with The Boston Camerata since 2002. His recordings include *Dralion* with Cirque du Soleil, *Mediterranean Christmas* with the Boston Camerata, and *Al-Andalus* with Sharq Ensemble.

Mehmet Sanlikol came to the United States in 1993 upon winning a scholarship to the Berklee College of Music, from which he graduated in 1997 with the Clare Fischer Award and a degree in jazz composition and film scoring. In 1997, Mr. Sanlikol founded the band AudioFact and toured Mexico, Argentina, the United States, and Europe. In 1998 he released the CD *Black Spot* with AudioFact. In 2000 Mr. Sanlikol graduated from New England Conservatory of Music with a master's degree in jazz composition. In 2004 he completed his doctor of musical arts degree in composition at the New England Conservatory. He is currently writing a book about the organization and the music of the Ottoman Janissary Bands, and is teaching at Emerson College and Tufts University. He is president of the Turkish musical ensemble, Dunya.



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